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ART EXHIBITION

December

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FRICK ART REFERENCE

EXHIBITION of PAINTINGS
NEW YORK By NEW YORK

EARLY AMERICAN
PORTRAIT PAINTERS



New York (City) Union League Club
Art exhibition (see notes)

THE UNION LEAGUE CLUB

NEW YORK

DECEMBER 8-12, 1921

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EXHIBITION OF THE MUSEUM

THE COMMITTEE ON ART desires to express
its thanks to a former Chairman for his co-
operation in assembling and cataloguing
the old American portraits in the present
exhibition.

Assembled & catalogued by Thomas
B. Clarke (per his letters, 12/19/21,
5/12/22, 10/24/23, 4/19/28.)

ARTISTS REPRESENTED



Ames, Ezra	1768-1836
Ames, Joseph Alexander	1816-1872
Eichholtz, Jacob (two pictures)	1776-1842 (9)(18)
Elliott, Charles Loring	1812-1868
Fulton, Robert (two pictures)	1765-1815
Healy, George Peter Alexander	1813-1894
Hubard, William James	1807-1862
Huntington, Daniel	1816-1906
Inman, Henry	1801-1846
Jarvis, John Wesley	1780-1839
Johnson, Eastman	1824-1906
Metcalf, Eliab	1785-1834
Morse, Samuel Finley Breese	1791-1872
Neagle, John (two pictures)	1796-1865
Peale, Rembrandt	1778-1860
Quidor, John	1801-1881
Sully, Thomas (four pictures)	1783-1872

CATALOGUE

1

THE RETURN OF RIP VAN WINKLE

"In the midst of his bewilderment, the man in the cocked hat demanded who he was, and what was his name; 'God knows,' exclaimed he at his wits end. 'I'm not myself, I'm somebody else, that's me yonder. No that's somebody else got into my shoes. I was myself last night, but I fell asleep in the mountains, and they've changed my gun, and everything; I'm changed, and I can't tell what's my name, nor who I am.'" (Irving's Sketch Book, Vol. I, page 78.)

This picture was exhibited at the National Academy of Design, New York, 1839.

1829, per Mr J. H. Raus, by telephone, 4/21/40 (JSS)
by JOHN QUIDOR (1801-1881)

John Quidor was born at Tappan, Orange County, New York, January 26, 1801, and died in Jersey City, December 13, 1881. He and Henry Inman were fellow pupils of Jarvis. Quidor's work seems to be rather of a humorous character, and most of his subjects are from writings of Washington Irving. Quidor is mentioned in the New York Directories from 1828 to 1835 as a portrait painter, and, after, as an artist. His exhibits at the National Academy of Design were from 1828 to 1839.

2

ROBERT WALSH

(1785-1858)

Journalist and Editor of Philadelphia. Painted in 1814

by THOMAS SULLY (1783-1872)

Thomas Sully was born in England in 1783 and came to this country with his parents. The family settled at Charleston, S. C. Sully established himself in Philadelphia as an artist, at the age of twenty-five; after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart, he went to London and studied for two years under Benjamin West, returning to New York, but making Philadelphia the home of his later years. He died there in 1872.

FRANCIS HOPKINSON

(1796-1870)

*A Grandson of the Signer of the Declaration of Independence
and Son of the Composer of "Hail Columbia"*

by THOMAS SULLY (1783-1872)

Thomas Sully was born in England in 1783 and came to this country with his parents. The family settled at Charleston, S. C. Sully established himself in Philadelphia as an artist, at the age of twenty-five; after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart, he went to London and studied for two years under Benjamin West, returning to New York, but making Philadelphia the home of his later years. He died there in 1872.

JAMES LAWRENCE

(1781-1813)

A distinguished Naval Officer in the War of 1812, who was mortally wounded in the encounter between the "Chesapeake" and the "Shannon" in Boston Harbor, when he uttered the expression "Don't give up the ship."

by JOHN WESLEY JARVIS (1780-1839)

The painter, John Wesley Jarvis, was born in England, at South Shields, on the Tyne, in 1780. He was a nephew of the great Methodist, after whom he was named, and as an infant was left with his uncle, by his father, when the father emigrated to America, but the boy was brought here at the age of five years. Jarvis studied some with Malbone, but was largely self taught, and in instructing himself, studied anatomy assiduously. Later, Inman was his pupil, and he took Inman with him to New Orleans. He painted many portraits, which Tuckerman observed may be found in manor houses of the South and Municipal halls of the East. He died in New York City in 1839.

MARIAN (BEDELL) ECKFORD

1779 (1776-1840)

HENRIETTA ECKFORD (1808-1828)

Wife and Child of Henry Eckford, Naval Architect

Painted in 1809

by ROBERT FULTON (1765-1815)

Portrait painter and inventor, born in Little Britain (now Fulton), Lancaster County, Pa., in 1765. He died in New York in 1815. From 1782 to 1785 he painted portraits in Philadelphia. In 1786 he went to

England and studied with West several years. In 1794 he lived with Joel Barlow in Paris. From this period most of his time was taken up with invention, principally steam navigation. These two portraits, Nos. 5 and 20, of Mr. and Mrs. Eckford and child are the largest of his works and were painted in New York in 1809. Twenty-three portraits by Fulton, painted in this country and in Europe, were mentioned in the Hudson-Fulton catalogue, published for the Memorial Exhibition at the Metropolitan Museum of Art in 1909.

✓ 6

✓
LEVI LINCOLN
(1749-1820)

United States Attorney General under Thomas Jefferson

by SAMUEL F. B. MORSE (1791-1872)

Samuel Finley Breese Morse, portrait painter and inventor of the telegraph, was born in Charleston, Massachusetts, in 1791. He studied art with Washington Allston, with whom he went to London, where he became a pupil of West. He was one of the founders of the National Academy of Design and its first President. He also won honors in art in London. He lived many years in New York, where his death occurred in 1872.

✓ 7

✓
JOSEPH WESLEY HARPER
(1830-1896)

*Publisher and Member of Harper Brothers from 1869 to 1894,
where he had charge of the Literary Department*

by EASTMAN JOHNSON (1824-1906)

Eastman Johnson, a native of Maine, where he was born in 1824, began doing portraits in crayon when quite young, and at twenty-one he was in Washington producing portraits of national celebrities. He went to Europe and painted for several years and, returning, was elected to the National Academy in 1860. Among the portraits he painted were those of John Quincy Adams, Daniel Webster, Longfellow, Emerson, Presidents Arthur, Cleveland and Harrison, and William H. Vanderbilt, and the noted canvas in the Metropolitan Museum of Art entitled "Two Men."

PETER B. PORTER ✓

(1773-1844)

*Secretary of War under John Q. Adams and General in War of 1812**by REMBRANDT PEALE (1778-1860)*

Rembrandt Peale, the son of Charles Willson Peale, was born in Pennsylvania, 1778. At the age of seventeen he painted what he called his original portrait of Washington, who gave him three sittings. Later he went to England and studied under Benjamin West, and after his return he painted portraits in New York, Philadelphia and the South. He made various subsequent trips to Europe, and was President of the American Academy, in succession to Trumbull. He died in Philadelphia in 1860.

JAMES P. SMITH ✓

(1804-1888)

*Well known Miniature Painter of Philadelphia**Painted in 1835 by his Friend**JACOB EICHHOLTZ (1776-1842)*

12/-7C
Jacob Eichholtz was born in Lancaster, Pa., in 1776, and when Sully visited there offered him his painting room, in acknowledgment of which Sully gave him some of his brushes. Later he went to Boston and had some instruction from Stuart. He painted portraits for most of the leading families of Lancaster County. He died in Philadelphia in 1842.

WILLIAM RUSH ✓

(1756-1832)

*Celebrated Sculptor of Philadelphia**by JOHN NEAGLE (1796-1865)*

Born in Boston in 1796. Principally self-taught. His paintings in Philadelphia give him high rank. The best portrait of Gilbert Stuart from life was painted by Neagle in Boston.

JOHN MARSHALL ✓

(1755-1835)

*Chief Justice of United States**by WILLIAM JAMES HUBARD (1807-1862)*

Born in Warwick, England, 1807, and died in Richmond, Virginia, February 17, 1862. At the age of fourteen he cut silhouettes at Edinburgh and Glasgow. He came to the United States at the age of nineteen. He was advised by Sully to return to England for more study. He

came again and opened a studio in Philadelphia. He went to Virginia where he married. Soon after he went again to the European continent for more study. He returned and opened a studio in Richmond, Va.

12 ✓

MARIA GANSEVOORT MELVILLE

(1791-1872)

Daughter of General Peter Gansevoort of Albany, N. Y.

She was the Mother of the Novelist, Herman Melville

by EZRA AMES (1768-1836)

Ezra Ames was an Albany painter of modest achievements, who, says Tuckerman's "Book of the Artists" (page 68), "turned his attention to portraiture, and gained distinction in 1812 by exhibiting his portrait of Governor George Clinton at the Pennsylvania Academy. During several years he executed portraits of the Western members of the Legislature, and these, with other specimens of his imitative skill, are widely scattered in New York State." He was born in 1768 and died in 1836.

13

ANN C. RUDMAN ✓

(1804-1881)

Wife of Wm. C. Rudman, Esq., of Philadelphia

Painted in Philadelphia in 1845

by JOHN NEAGLE (1796-1865)

Born in Boston in 1796. Principally self-taught. His paintings in Philadelphia give him high rank. The best portrait of Gilbert Stuart from life was painted by Neagle in Boston.

14

JAMES WILLIAM WALLACK ✓

(1795-1864)

Actor, Manager, and Father of Lester Wallack

by HENRY INMAN (1801-1846)

Henry Inman was born in Utica, 1801. Opened a studio in Vesey Street, New York City, in 1823. In 1826 he was elected Vice-president of the just established National Academy of Design. He was sent to England in 1844 commissioned to paint portraits of Wordsworth, Lord Macaulay, and Chalmers the preacher. He was so successful there that he was invited to remain, but he came home the following year to New York and died here January 17, 1846.

15

GEORGE SOUTHWARD ✓

(1803-1876)

An Artist of Salem, Massachusetts

by JOSEPH A. AMES (1816-1872)

Born in New Hampshire in 1816, and died in New York in 1872. Began his career by painting portraits in his native state, before opening a studio in Boston. He studied in Rome, painting a portrait of Pope Pius IX, which was greatly admired. On his return, he painted portraits for some time in Boston, and finally settled in New York, where he died. He was elected Associate of the National Academy of Design in 1869 and in 1870 became an Academician.

16

FRANKLIN PIERCE ✓

(1804-1869)

Fourteenth President of the United States of America, 1853-1857. Brigadier General in War with Mexico, 1847

by G. P. A. HEALY (1813-1894)

Born in Boston in 1813, and died in Chicago in 1894. Portrait painter. Studied in Paris from 1836. Went to Chicago about 1858, where he was given a farm of 50 acres which eventually came into the city limits, and which he sold for a large price. With his family he went to Europe and remained long in Rome. His portraits of distinguished people are numerous. He painted many in Chicago, Washington, and for Louis Philippe. He was an honorary member of the National Academy of Design.

17

ALEXANDER ANDERSON ✓

(1775-1870)

The first American Wood Engraver. Painted in 1816

by ELIAB METCALFE (1785-1834)

Eliab Metcalfe was born in Massachusetts in 1785. He was related to the famous painter, Chester Harding. Pupil of Samuel L. Waldo in 1815. He painted successfully well known people through the South. He died in 1834.

18

LISLE LLOYD ✓

(1786-1864)

A Merchant of New Haven, Connecticut

by JACOB EICHHOLTZ (1776-1842)

121-76
Jacob Eichholtz was born in Lancaster, Pa., in 1776, and when Sully visited there offered him his painting room, in acknowledgment of which Sully gave him some of his brushes. Later he went to Boston and had some instruction from Stuart. He painted portraits for most of the leading families of Lancaster County. He died in Philadelphia in 1842.

JAMES HALL ✓

(1811-1898)

Noted New York State Geologist

by DANIEL HUNTINGTON (1816-1906)

Daniel Huntington was born in New York in 1816 and died in 1906. Pupil of S. F. B. Morse, and went to Europe in 1839. In 1850 he held an exhibition of his works in New York. He was the third President of the National Academy of Design, being elected in 1862. During his long and active life he painted the portraits of many distinguished people.

HENRY ECKFORD ✓

(1775-1832)

Famous Naval Architect of New York. Painted in 1809

by ROBERT FULTON (1765-1815)

Portrait painter and inventor, born in Little Britain (now Fulton), Lancaster County, Pa., in 1765. He died in New York in 1815. From 1782 to 1785 he painted portraits in Philadelphia. In 1786 he went to England and studied with West several years. In 1794 he lived with Joel Barlow in Paris. From this period most of his time was taken up with invention, principally steam navigation. These two portraits, Nos. 5 and 20, of Mr. and Mrs. Eckford and child are the largest of his works and were painted in New York in 1809. Twenty-three portraits by Fulton, painted in this country and in Europe, were mentioned in the Hudson-Fulton catalogue, published for the Memorial Exhibition at the Metropolitan Museum of Art in 1909.

CHARLES LORING ELLIOTT ✓

(1812-1868)

Self portrait when a young man

Charles L. Elliott, who was born in Scipio, New York, in December, 1812, worked in New York City and died in Albany, his death occurring on September 25, 1868. He became, after the death of Henry Inman, the leading portrait painter in America. Inman had foreseen that he would, for, after a visit from Elliott shortly before Inman's death, the elder painter remarked: "When I am gone that young man will take my place. He has the true idea of portrait painting."

ANN BIDDLE HOPKINSON

(1800-1863)

Wife of Francis Hopkinson and daughter of Charles Biddle
by THOMAS SULLY (1783-1872)

Thomas Sully was born in England in 1783 and came to this country with his parents. The family settled at Charleston, S. C. Sully established himself in Philadelphia as an artist, at the age of twenty-five; after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart, he went to London and studied for two years under Benjamin West, returning to New York, but making Philadelphia the home of his later years. He died there in 1872.

ABRAHAM KINTZING

(1763-1835)

Merchant of Philadelphia. Painted in 1815
by THOMAS SULLY (1783-1872)

Thomas Sully was born in England in 1783 and came to this country with his parents. The family settled at Charleston, S. C. Sully established himself in Philadelphia as an artist, at the age of twenty-five; after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart, he went to London and studied for two years under Benjamin West, returning to New York, but making Philadelphia the home of his later years. He died there in 1872.

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America Abroad

A High Mark in the Series at the Union League Club

About seventeen hundred visitors attended the exhibition at the Union League Club in December. It is a good sign. Evidently the educational value of the series is being appreciated. This month Mr. Clark's beautiful scheme reaches something like a crescendo. Each one of these groups of early American paintings has something definite to say to the student, and on the present occasion he is offered a singularly attractive opportunity. We think of our pioneers as going abroad to sit dutifully at the feet of their masters and to accumulate ideas with which to leaven the lump of American art. In this exhibition we are reminded of the fact that they took with them there is only one canvas, and that does not show him at his best. The Copley of "Mrs. Fort," at Hartford, is a positive giant. Here, in his "Henry Laurens," a portrait of the President of the Third Continental Congress, he is nothing of the sort. But it is deeply interesting just the same to see him turning the British trick on British soil, some years after his settlement in London. He has a notable facility with that famous eighteenth century mode. He paints his distinguished American exactly in the manner of the Royal Academy, courtly pose, rug-covered table, classical background and all. An odd, almost amusing, error of judgment crops out. Copley is actually clever in this canvas—witness the neat play of high lights on details of costume and the like—but he isn't clever at all in fixing the scale of his full length. That is too small and poor Laurens is overpowered by accessories and background. The artist is caught up into the toils of academic machinery and entangled in them. He wrecks himself as ardently upon his still life as upon his sitter, and in consequence falls between two stools. The conception is in the grand style. It is painted "in little." But it is important to note how naturally Copley takes to the formula of Sir Joshua. He has a natural feeling for it, even though, when painting Laurens, it swamps him. And, as the "Mrs. Fort" shows, there were times when he mastered it.

The portrait by Benjamin West has less ambiguity about it. It is a portrait of himself, done in the year following his succession to the presidency of the Royal Academy. He took over the office of Reynolds. Did he take over his powers as a painter? Hardly. Patriotism has nothing to do with these matters. It would be flattering to our national pride to regard this portrait as a kind of ratification of West's election. If just the head were to be weighed in the balance we might get a lot of comfort out of it. It is a distinguished bit of workmanship, so delicate in line, so firmly touched, so vitalized. It is precisely vitality that is lacking in the design as a whole. West, like Copley, in the "Laurens," uses the official formula and does not make it his own. There is a hint of labor in the building up of the composition, which has, by the way, its rather overcrowded and heavy passages. Most troubling of all is the lifeless tone of the thing. It brings us back to the foible into which all the men of that era, save Gainsborough, were wont to slip, the foible of relying too often upon the deadening atmosphere of the studio when they needed to go out of doors and play in light and air. Still, as we have said, West is a shade surer of himself than Copley, if we keep only these two portraits before us. He has a larger sense of his pattern. If it isn't flawless it is, at any rate, more persuasively put together.

The least celebrated of the quartet at the Union League Club, Mather Brown, gives us perhaps the most surprising sensation. Brown was born later than the others and outlived them all. The catalogue tells us that he was the son of a Boston clockmaker, who was painted by Copley; that he went abroad before he was twenty with letters to Copley in London and Franklin in Paris; that he became pupil of West's, knew Stuart and exhibited in the Royal Academy for nearly fifty years. He is not known as in any way a resplendent figure. If we looked only at his "Alexander Hamilton" and his "Thomas Dawson" in this exhibition we would turn listlessly from him, wondering if his natural habitat were not a corridor in a museum. But when we look at his "William Vans Murray," the portrait of our